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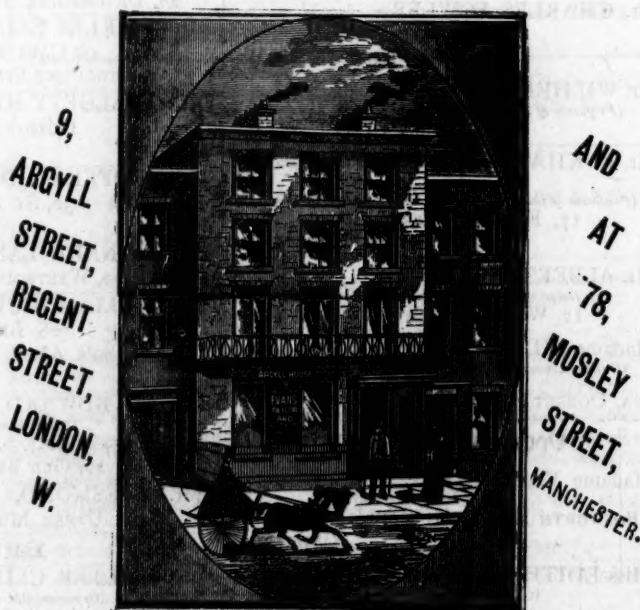
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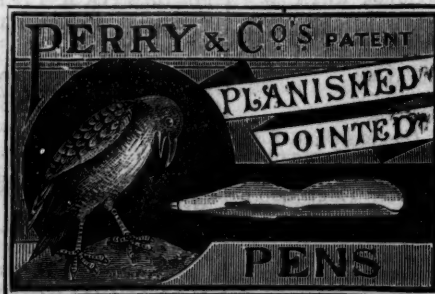
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The Musical World.

LONDON, SATURDAY, OCTOBER 22, 1887.

THE WAY WE WRITE OUR ORATORIOS.

BY ONE OF THE UNPERFORMED.

A CURIOUS spirit of emulation in the matter of the presentation of novelties has set in of late years among our provincial festivals, the consequence of which is a yearly crop of fresh oratorios and cantatas out of all proportion to the subsequent requirements of the country. This state of things is at present a pure joy to our native composers, who at last find their opportunity; but it causes rather a strain on the verbal resources of the critics, harasses the much-enduring British public to the verge of desperation, and must ere many years ruin the leading music-publishers. This, by the way, however; my object, in the present paper, is to take that excursion behind the scenes so dearly loved of the public, and to explain how this mass of composition comes into being. In the twenty years after Mendelssohn had electrified our audiences with *Elijah* and *St. Paul*, we simply made slavish imitations of those two works, not deviating a hair's breadth from the lines there laid down. Oh, it was beautifully simple! You took your subject—any subject, provided it was a name mentioned in the bible; say Methusaleh, for instance. Well, Methusaleh didn't do anything in particular; he only lived to an age which all the commentators have vainly tried to soften. So you took your Cruden's Concordance (saved you the expense of a librettist, don't you know), and looked up all the references to age, and life, and death, and all that sort of thing; and if there were not enough, you padded it out with copious extracts from the psalms. Thus you could have your work of any required length. You began with a good broad chorus in 3-4 time, usually calling upon everybody to "praise the Lord," which is quite right and proper, and is equally appropriate to all oratorios. After some sixteen bars or so came a "fugal lead," something like this, you know:—

Praise Him all ye &c.

TENORS.

BASSES.

Praise Him all ye trees, ye trees and flow-ers, Praise Him.

and by the time the tenors, altos, and sopranos had all repeated this interesting phrase, why, there were twelve bars more of your chorus done. Then you didn't bother any more with that theme, four hearings of which were quite enough; but you made "a joyful noise" with the full orchestra, and presently went back to your majestic opening, which was only a series of simple chords in minims and crotchets. And there you were. Then there was the "tuncy" chorus, that the

audience always tried to applaud, and looked so miserable at being hushed down. This was after the fashion of "How lovely are the messengers," or "He watching over Israel," and was made from some song that you had got stuck in the middle of. You took the first strain, gave it to all the parts in turn, then repeated it in full harmony, made a little rowdy-dow on the orchestra, and concluded, for fear of being thought too frivolous, with a few massive chords like this:

And there you were again, don't you know. The recitatives, which always formed so large a portion of the work, were so simple as to require no dwelling on. Any notes tolerably near together (ah, how different to modern recitative!) did for the voice, and you popped in a chord or two, or a little phrase out of the preceding or ensuing number to punctuate the sentences and give the singer breathing time. The tenor air was always a great feature, and so was the contralto solo, but in this last we never could steer clear enough of "O rest in the Lord!" We always had it in the key of C, accompanied by strings only: there was a fatality about it. The unaccompanied quartet was another invariable feature, and was beautifully easy to write, for everything *will* go into strict fourpart harmony if you only let it. The soprano music was the least interesting, somehow; in fact, the chorus had the lion's share of the music, both as regards quality and quantity. I must not forget the final chorus which was always a genuine fugue—sometimes two in succession, but the conclusion always a far-away imitation of the ending of Handel's *Messiah*. Conventional as these "Amen" fugues were, they rounded off the work well, and certainly did not deserve the ridicule lavished on them by Berlioz, who in his burlesque of one in *Faust* only did himself what he made fun of in others. Yes, this was the oratorio of the past, but what is the oratorio of to-day? In the first place, all possible and impossible biblical subjects have been exhausted, from the creation to the last judgment, so that we are fain to fall back on the apocryphal or doubtful legends. But we are now allowed to take our subjects, not only from these, but from the sacred traditions of other religions than our own, or even from the fictions of poets. This is a great gain for the musician as regards scope and character for his music, but the religious sentiment naturally suffers. The most curious thing is the manner in which our librettos are now written. The principles of Wagner in opera have been simply howled down by most of our critics, and all operas written on those principles have been derided and dismissed with scanty consideration; yet these same principles, carried out in their entirety, are now the acknowledged basis of oratorio. You take your subject as before, but instead of dividing it into separate pieces of recitative, solo, and chorus, you write it in "scenes," like a play, where everything goes on without break, nor are frequent stage directions wanting. Thus, in my oratorio of *Bel and the Dragon* the chorus are directed to strew the floor (presum-

ably of St. James's Hall) with seventy measures of wheat, though such a proceeding would be manifestly impracticable; while in another, *St. Nicholas* (taken from the "Ingoldsby Legends"), the whole orchestra should be inundated with beer, a stage effect which it would baffle the ingenuity of even Mr. Augustus Harris to produce. Directions for entrances and exits, crossings, and other stage action are absolutely necessary, though they are as completely disregarded by the singers as on the operatic stage. The language of the libretto, though composed, as before, of more or less appropriate odds and ends of sentences to be found somewhere—it doesn't matter where—in the Bible, Koran, Talmud, Zend-Avesta, Rig Veda, or any other religious work, is now cast in dramatic form; so that the work becomes nothing more nor less than a sacred grand opera "recited" in a concert-room.

Good-bye to the tenor and contralto "airs" that served so nicely for Good Friday concerts! Good-bye to the unaccompanied quartet (and good riddance!), farewell to the fugal choruses, which henceforth must be relegated to the obscurity of our "degree-cantatas," from which we originally extracted them—you *know* we did! Nothing now but the Wagnerian *melos*; orchestra keeping hard at it all the time, and singers coming in where they can—chorus almost out of it. The whole work a kind of musical soup. Every piece (or scene) beginning and ending with a couple of pages of such wicked orchestral writing as would make Berlioz weep and Beethoven swear. This style of music also demands two things so utterly at variance with English taste, that one is at a loss to imagine how they can have become accepted—"Wagnerian harmonies" (so-called) and the leit-motive. How it has happened that the man who infringed the accepted laws of musical grammar certainly less frequently than any other composer that ever lived, has come to be considered responsible for all the harmonic atrocities we perpetrate nowadays, is a mystery beyond my power to fathom; but no new work is considered worthy the name if it does not introduce us to at least half-a-dozen original methods of resolving a chord of the 7th. As for the leit-motive, that plentifully abused but most natural and proper device has suffered so much at the hands of its upholders—far more than from its opponents—that I prefer to say nothing about it. Rather let me offer in support of my remarks a specimen from the Introduction to a semi-sacred cantata, by an eminent composer of the present day, on the well-known Ingoldsby Legend, "Nell Cook."

Lento.

(Leit-motive of the prior; rather hiccuppy.) (Leit-motive of the Prior's "niece")

pp

Suo.....

molto accel. (motive of their unhallowed revelry.) *subito lento, pp*

(Nell Cook's little surprise.)

I fear that these few bars cannot give much idea of the whole movement. The reader will, however, not fail to perceive that the work owes its acknowledged success less to the originality of the ideas than to the "piquancy and freshness of the harmonic clothing," as a critic would say, and the dramatic vigour of expression.

Now, how has this extraordinary revolution in English taste come about? I am willing to advance an explanatory theory, but I do not pledge myself to its absolute truth. I am inclined to think that those very worthy folks who will not go to a theatre at night, but have no objection to a *matinée*—who think Covent Garden and Drury Lane unhallowed resorts, but are regular attendants at the Crystal Palace or at the German Reeds—that these are the chief patrons of oratorio concerts. Consequently, the nearer this form of entertainment can be brought to resemble the wicked opera which they for ever hover around, so to speak, yet would perish rather than openly patronise, the better are they pleased. Such is my theory; I give it for what it is worth. The fact remains that while English people can hardly be persuaded to accept opera as such, their special weakness, oratorio, is every day being brought into closer resemblance to the despised lyric drama; ay, even to the introduction of ballet therein—a ballet, it is true, without any dancing, but an innovation which, I venture to think, divests the modern oratorio of any right to be considered what it once was—a sort of religious service. Here is surely the text for a sermon, to be preached by some more suitable person than an humble musician, who, whatever his religion, shrinks from seeing the Church and Stage brought into this kind of union. F. C.

ADOLPHE NOURRIT.

BY E. LEGOUVÉ.*

I shall never forget the painful impression that was produced in Paris, in the spring of 1839, by these few words in a newspaper: "Adolphe Nourrit committed suicide in Naples, by throwing himself out of a fifth-floor window." There was a positive cry of grief and astonishment! In his very prime of life! He was only thirty-nine. In the prime of his talent! In the prime of his fame! Married! A father! The father of six children! Full of religious sentiments! Was it madness? despair? a sudden attack of fever? We were lost in painful conjectures. As for me who knew and loved Nourrit, the news was a sincere grief. For several days I could not work. And wandering in the woods, I seemed to see constantly his body falling through space, and his charming head crushed and broken on the pavement in the midst of a pool of blood.

The details and causes of this catastrophe when I learnt them still increased my regret, and now, forty-seven years later, now that I find hardly one about me who ever heard him, that a name is all that remains of him, I should like to revive the remembrance of him by speaking of what he was, of what he suffered, and telling the story of this life so strangely and tragically cut into two parts; fifteen years of triumph and two years of martyrdom.

I.

In France dramatic music had what I may call its heroic age. This lasted from 1826 to 1836.

This is the balance-sheet of the ten years:—

1826—October 9...	...	<i>Le Siège de Corinthe.</i>
1827—March 26...	...	<i>Moïse.</i>
1828—February 20...	...	<i>La Muette de Portici.</i>
"—August 20...	...	<i>Le comte Ory.</i>
1829—August 20...	...	<i>Guillaume Tell.</i>
1830—October 13...	...	<i>Le Dieu et la Bayadère.</i>
1831—June 20...	...	<i>Le Philtre.</i>
"—November 21...	...	<i>Robert le Diable.</i>
1833—February 27...	...	<i>Gustave.</i>
1835—February 28...	...	<i>La Juive.</i>
1836—February 29...	...	<i>Les Huguenots.</i>

Now, in these eleven operas who created the leading parts? Adolphe Nourrit. This simple enumeration is sufficient eulogium. The variety of character in these various masterpieces shows the

* From "Soixante ans de Souvenirs."

variety of talent in their interpreter. To represent in turn a knight in *Robert*, a peasant in the *Le Philtre*, a young nobleman in *Le Conte Ory*, a fisherman in *Masaniello*, a father in *La Juive*, a son in *William Tell*, a passionate lover in *Les Huguenots*, a god in *Le Dieu et la Bayadère*, and whether the character was tragic or comic, the music light or serious, to prove oneself always equal to the work and equal to oneself, this is almost to raise the part of interpreter to that of creator.

Nourrit's father still held the position of first tenor at the Opéra when his son made his *début* there; they even played together a little piece imitated from "Les Ménéchmes," *Les deux Sœurs*, and their resemblance added the pleasure of illusion to the charm of the work. The *débutant* brought to the theatre all the gifts that can be acquired, and all those that cannot be acquired. A pupil of Garcia and of his own father, he possessed a very high and brilliant tenor, with here and there curious sonorities as of wind instruments—a mixture of flute and clarinet. As to his person, he seemed to be a born "jeune premier." A good figure, a refined and expressive countenance, a forest of black hair curling naturally, blue eyes, rather prominent and beaming with sympathy, a slightly aquiline nose, bending towards a chin slightly up-turning, a profile somewhat like Rossini's. Perhaps his cheeks were a little puffy, his body a little plump, a little rounded, but his vivacity of manner, his proud carriage, natural, although somewhat theatrical, revealed the characteristic traits of the artist and the man—enthusiasm and initiative. He it was who demanded the great duet of the Huguenots from Scribe, he who wrote the words of the great air of the fourth act of "*La Juive*" for Halévy, and he also who introduced the poetic ballet at the opera, by composing *La Sylphide*.

What he was at the opera he was elsewhere. Two personal recollections furnish me with a proof and an illustration of this. A few months after the revolution of July, I was in the orchestra of the Théâtre Français, seated by Nourrit. Suddenly a pretty loud clamour arose in the pit. Some of the spectators had recognised him and turned towards him, applauding him, and I heard voices crying, "The Marseillaise! the Marseillaise!" You know that just then the Marseillaise was sung at every theatre. Nourrit heard the call, mounted on a bench, began the patriotic hymn, and sang all the verses with as much energy and powerful a voice as if he had been on the stage. The people, delighted, shout "La Parisienne! la Parisienne!" Nourrit stands up on the bench again, and sings the "Parisienne" with the same spirit. It was absurd. Such follies may ruin a voice. But they belong only to the glorious race of the imprudent, who feel, who forget themselves when passion or duty speaks, and perhaps such an artist as Nourrit can only be so on the condition of being capable of these follies.

I spoke of Schubert *à propos* of Urhan. It was Nourrit who wished to introduce Schubert to the general public. He himself translated *Die Junge Nonne*, and the old *habitués* of the Conservatoire concerts still remember the prodigious effect of the piece, sung between a symphony of Beethoven and an overture by Weber. To express the ecstasy of the maiden, Nourrit found tones of such exquisite purity, that they seemed to come from heaven itself, and to return there. That day Schubert passed in Paris, in one minute, from reputation to glory.

Some time after, Liszt asked Nourrit to sing the "Jeune Religieuse" at the concerts he had organised at the Salle Erard, and devoted to Beethoven. "One of Schubert's masterpieces?" "Yes," replied Nourrit; "but not that one. We must have a fresh one." "Have you got one?" "Yes, and I have my translator." "Yourself?" "No; one of my friends. "Who is that?" "Legouvé." And, in fact, he brought me one of Schubert's melodies, begging me to translate it for him. I accepted. At that time I still knew a little German. I read the verses. Impossible to understand them. I take them to Urhan. "These verses are admirable," said Urhan. "Translate them to me." "Impossible; they are too idiomatic! You want a literary artist, well versed both in German poetry and French poetry. Go to M. Friedlander." I go to Friedlander. The same exclamations. "Admirable verses!" "Translate them to me?" "Impossible; this poetry is indigenous. Some flowers cannot be transplanted." What was to be done? I said to my wife, "Play me the air of that song." She plays it for me. With my eyes shut I listen, abandoning myself to the flow of melody, as one floats down the river in a boat. "Play it for me again," I say, and, under the influence of this music I feel myself drawn into ethereal regions, I quit this world. Just now I was in a boat, now I am in a balloon.

Then begging my wife to begin a third time, I take my pen, and, while she is playing, I write down the sensations, sentiments, imaginations, that his melody evokes within me, and, in a quarter of an hour, I had composed three strophes, of which the title tells the character: "Les Astres." Only these strophes were *rhythmic*, but not *rhymed*. Rhyme seemed to me to have a stiffness that would have spoiled the lyric effusion. "Les Astres," sung by Nourrit at Liszt's concerts, had considerable success; and M. Emilien Pacini, seated near me, asked: "Do you know whose beautiful verses those are?" "It is some of my prose, my friend."

Encouraged by this happy attempt, Nourrit came to me and said, "I want to propose a second association." "What kind?" "I have an admirable subject for a cantata in my head—*Silvio Pellico in the Prison Cells of Venice*. You know what horrible sufferings his were. I should like to paint him at first under the weight of these tortures, falling, as it were, through all the circles of hell, passing by degrees from physical pain to moral spiritual scourge—from depression to despair, from despair to fury, from fury to blasphemy; then, little by little, from the depths of this abyss reascending by prayer to resignation, to acceptance, to adoration, to ecstasy, and at length to the delirium of martyrdom. I dream of something like the stanzas of 'Polyeucte.' Will you do this for me?" "I will try, at any rate. But the musician?" "I have him. A young man, as yet unknown, but who will make his way, I warrant; a pupil of the École de Rome, Monsieur Ambroise Thomas." "I accept." The next day I was at work. A few days after I sent my verses to Nourrit. They pleased him; he sends them on to Thomas. Ambroise Thomas composes the music; Nourrit brings it to me, sings it to me. It seems to me very pathetic . . . and then . . . and then Nourrit soon after left for Italy with our cantata, but as he never returned, and as A. Thomas had not kept the manuscript of his music any more than I had of my verses, our cantata disappeared with its interpreter. I only retained in connection with it the memory of the sympathy that drew Nourrit towards everything that known, unknown, or ill-known, betokened talent or genius.

(To be continued.)

Reviews.

BOOKS.

Assuredly amateurs with a *penchant* for comparing different "systems," have lately had no reason to complain of a dearth of works devoted to the purely technical aspects of pianoforte playing. Within a short time we have had occasion to record the appearance of at least three elaborate performances of the kind, all of more or less utility, and all by teachers of acknowledged eminence; and now, in an English translation which has just appeared of Heinrich Germer's "Technics of Pianoforte Playing" (Novello Ewer & Co.), enquirers into the secrets of touch and tone production will find a still more elaborate attempt at explaining, by means of printed words, matters which, for a long time, were regarded as purely personal to the player, and communicable to him to a limited extent only, even when the teacher is aided by an instrument for the practical illustration of his methods. In spite of the disadvantages under which every such attempt must inevitably labour, Herr Germer's is undoubtedly an ingenious, suggestive, and valuable book—exceeding, indeed, all other manuals we have come across in copiousness of explanation, and in the minute analysis given of some of the less-known expedients of the pianoforte *virtuoso*. Some knowledge of the anatomy of the hand and arm may be fairly assumed to be at least as helpful to students of the pianoforte, as corresponding information concerning the throat to students of the vocal art; and even as certain professors of the latter delight to discourse of glottis and epiglottis, so does Herr Germer revel in metacarpus, ulna, and radius. Of course a description of physical acts, quite simple in themselves, is not to be achieved with any approach to exactness without the aid of some purely physiological terms. Indeed, the book in question loses in attractiveness not from any excessive use of these, so much as from a certain clumsiness of style—the blame for which cannot be altogether imputed, we are inclined to think, to the fact of its being a translation. Life, for instance, is almost too short for many such long-winded descriptions as the following of a simple movement of the hand:—"Place the fingers—one after the other—in the usual

curved form, with the perpendicular nail-joint forward, and press strongly for a long time the metacarpus together with the other fingers downward. While now one finger remains standing up, the tendons that connect the muscles of the fingers and the hollow of the hand will together with these stretch somewhat, and the capsular ligaments enclosing the knuckle-joints like rings, become somewhat loose; so that with continued practice the resistance that they hitherto opposed to the high raising of the fingers is—if it does not entirely cease—yet considerably diminished." That the useful hint contained in the foregoing extract may not be lost upon the reader, it is as well to explain that the object here in view, is to add to the strength and flexibility of a given finger, and that any one who raises one finger as high as he can, while pressing the remainder downwards, will have achieved the undoubtedly beneficial exercise recommended. Apart from the one fault of prolixity, Herr Germer's industrious treatise, with its copious and well devised exercises, its liberal acceptance of all means calculated to increase the technical resources of the pianist, and its ample and painstaking exposition of principles, is deserving of unqualified praise. Especially interesting will probably be found the chapter on "the singing of the pianoforte tone," where cursory mention is made of the connection, first experimentally established by Professor Helmholtz, between the harmonic overtones in the pianoforte, and what Herr Germer calls the *clangtint*; and for hints how best to avail himself in practice, of this suggestive fact, the reader may be referred to the work itself. Of course, the gift of touch, like all other gifts, while capable of being cultivated, cannot be imparted to those who, for musical purposes, may be said to be wholly without it. It stands in the same relation to the executant, and is as essentially personal to him, as is a fine voice to the singer; it is his natural medium for expression, a faculty of thinking with his fingers, without which the most intellectual grasp, the highest refinement of musical intention, will fail to constitute him a sympathetic or effective performer. The treatise on "Musical Ornamentation" deals with that important subject with the thoroughness and copiousness of explanation by which the whole work is characterised. It is not surprising that the loose manner in which composers often indicate these embellishments should engender a corresponding looseness of interpretation on the part of many players. No better or more elaborate guide to the proper use of such signs is to be found than that supplied here.

INSTRUMENTAL.

That industrious and never-failing friend of youthful pianists, Cornelius Gurlitt, contributes another series of his melodious, easy, and playable pieces in a series entitled "In the Spring-time" (Forsyth Brothers). The twenty numbers of which it is composed present all the characteristics with which the public has long been made familiar by a writer endowed with an apparently inexhaustible flow of simple melody—at times charming and original; at others, to use the cant phrase, more or less "reminiscent." "May Pleasure" (same publisher) is a graceful but not remarkably striking "Valse de Salon" by the same composer. We have also two little pieces by Michael Watson—"Daisy-time" and "Just an Idea" (Edwin Ashdown)—both pretty and well written for popular purposes. Two other graceful pieces are "Le Départ de la Garde" and "The Spanish Gipsy," by Seymour Smith, the latter of which is especially characteristic. The "Feast of the Demons: characteristic piece for the pianoforte," by Alfred F. Christensen (Pohlmann and Son, Halifax), attracts attention by the truly diabolical style in which it is got up, not only the front page, but the inside music, being pitch-black with red—or rather, brick-coloured—notes printed thereon. The music, which is which is quite easy—as it should be, considering the difficulty of deciphering it—is not the most striking part of this production.

A "Gavotte and Musette," by Henry Logé, possessing considerable charm has been arranged as a piece for violin and piano by Berthold Tours (Novello, Ewer, and Co.). It is well deserving the attention of amateurs.

An excellent tutor for the violin, by Siegfried Jacoby, containing all the explanations clearly set forth required by young beginners on that instrument, has lately been published by Forsyth Brothers.

Of further new dance music, the "Star of Love" valse, by Henry Clifford (Frederick Pitman), and "Vivat Regina" valse, by Walter J. Minter (Minter and Co.), both with vocal accompaniment, deserve mention as pleasing and likely to be popular.

Occasional Notes.

The Sunday Sacred Musical Society, a short account of whose first concert appears elsewhere, is a step in the right direction, but as yet a somewhat faltering step. The chorus, the mainstay of sacred music, wants, in vulgar phrase, licking into shape; and the orchestra is small, although quite as large as the platform of Princes' Hall will hold. But what is least hopeful for the new scheme is the timid and deprecatory tone in which it is placed before the public. The Sunday Sacred Musical Society is evidently afraid that it is doing, or that people will think it is doing, something very naughty in infringing the vested rights of the public-house and the general dulness of our English Sunday. It makes a touching appeal to the "Rector of the Parish" and the ministers of various denominations, of whom it evidently stands in tremendous awe. It further thinks it necessary to term its concerts "religious services," and to preface them with a short prayer, delivered in an anything but impressive manner by Mr. Bloxam, on Sunday last.

All this is a mistake. The concerts, as at present conducted, are not likely to please the saints nor yet the sinners who go to the atrocious length of looking upon listening to sacred music on a Sunday afternoon as a comparatively innocent enjoyment. Fortune is said to favour the bold, and a little more boldness is what is most required in this case. It should also be considered that the real difficulty does not come from the religious people at all, but from the working classes, who look upon any interference with the day of rest as the thin edge of the wedge—which thin end, by the way, one would think would have been altogether worn away by this time through the frequent repetition of the simile. The society also had better have competent advice as to the lawfulness of taking money at the doors, which was done on Sunday, although the prospectus says nothing of such an intention. Mr. J. M. Coward, the moving musical spirit of the new enterprise, is an intelligent and energetic gentleman, and we feel sure that he will accept our hints in the spirit in which they are offered.

The inconveniences and confusions which arise from our nomenclature, and our uses and abuses of Madame, Mademoiselle, Mister, Miss, Monsieur (why not Mynheer and Hospodar?), etc., have been frequently commented upon. But what are, these compared with the real danger which a musical critic was liable to incur in the latter days of the French Revolution, when the prefix Monsieur or Madame was punishable by law, although the reviving feeling of courtesy made it a matter of common use? These dangers are curiously illustrated in the series of articles on music during the revolutionary epoch, which for some weeks have been appearing in *Le Ménestrel*. On one occasion a correspondent, writing to *La Quotidienne*, suggests a remedy which at least has the advantage of simplicity in its favour. "Actresses," he writes, "are neither *citoyennes* nor *Mesdames*, they are actresses; and it is enough to announce their names to know that they play without prefixing a meaningless title to them. I don't want to know if Monsieur Molé, or the Citizen Molé, is going to take a part, as long as I know that Molé is going to play."

How, to return once more to our own time, would contemporary celebrities like to read it announced that Patey and Lloyd are going to sing together, or that Pachmann is going to perform a concerto? To say nothing of good manners, in such a case an extremely benighted person might wonder which was the man and which the woman. Let us at least distinguish the sexes.

The Organ World.

ORGAN VOLUNTARIES.

THE present words are written to encourage rather than to stay any expression of opinion on that important form of sacred art, the Organ Voluntary—a name somewhat anomalous, by the way, in the case of any save extemporaneous performances, and even then not always an exact term; someone has it that a going-in Voluntary may in name very well express the “involuntary attitude with which indifferent attendants at church enter in view of a perfunctory service or a dull sermon; while an outgoing voluntary may be said to be properly designated in view of the often evidently thoroughly voluntary way in which many congregations retreat from church. But the voluntary from its very name implies—it may be in an old-fashioned sort of way—the idea of something in the way of a musical form which is at once prompt, apt and appropriate in its application and use. And something of this idea would seem to actuate the various expressions of opinion already published in these columns.

There is a distinct feeling that so far not enough has been said for the position of the organist with regard to his voluntary playing duties. It is claimed that there are many styles of organ music to be represented; that the art of organ playing, like the art of preaching, is at once a sacred calling and a profession; that as an artist following a profession, the organist must to some extent seek to please and satisfy the public who pay for his services; and that it may not always be desirable to attempt to fasten down all expressions of devotional and artistic thought to the ideas of the preacher, especially as these ideas are often asserted with a dominance which calls rather for relief, or it may be contrast, than for a too closely followed method of support.

With regard to the question of style, it is felt that the contrapuntal manner should no more be permitted to dominate organic utterances, than the severer expressions of dogmatic theology should be allowed to exclude the enunciation of warmer and more emotional forms of religious thought. It must be conceded that there is reason in this position; even while everyone would deprecate the importation of music of a too light character or too much imbued with the associations of this present world into our places of worship. Then the professional position of the organist it is felt should no more be overlooked than should the “hopes of speedy promotion”—which have been described as pervading to no inconsiderable extent the minds of even the best of clergymen—should be accounted as absolutely unnatural and unreasonable. It may even be urged indeed that the precarious position of the organist as compared with the all but invulnerable security of the clergyman, affords the organ-player even a better excuse for seeking, within the boundary-line of good taste, to gain that public appreciation without which in an over-crowded and competitive profession, his position would soon be irrecoverably lost. Again, any attempt to “trim the sails” of the organ voluntary to that strange mixture of religious sentiment, social ethics and even alas! political animus, which form too often that orthodox yet curious *olla podrida* the modern lecture-sermon, must be regarded as generally difficult if not frequently impossible.

Certainly a thoroughly devotional and compactly constructed sermon, directed persistently to the evolution of a given religious thought, will always demand an Organ Voluntary in keeping with the spirit of the preacher's work. When such a discourse is delivered the organist, like other listeners, may be expected to fall under its influence and attune his art to the sentiments enunciated. It is not too much to ask in

view of attaining such sympathetic action, that the preacher upon special occasions will take the trouble to inform the organist of the text chosen if not furnishing a general idea of its proposed treatment. “What is wanted,” said a churchman the other day “is a more active sympathy between clergymen and organists,” and the observation deserves the consideration of all the clerical and musical officers of the church.

Some few years ago, the Voluntary question was discussed by certain musical authorities, with the result that the ancient institution seemed to have lost some of the respect in which it was formerly held. The reasons for this are perhaps not far to seek. When the vested clergy and choir leave their places, the work of the service seems to be distinctly at an end, and the performance of the organist commonly attracts little or no attention. Then people in these days find church services often too long, and the outgoing Voluntary, if noticed at all, is only another claim upon their tired and jaded minds, already suffering what is no longer patiently endured, an inconsiderately long sermon. The old-fashioned Middle Voluntary is probably gone for ever, a loss to be regretted for some reasons, as it was a quiet musical delight, well calculated to prepare the listener's mind for the continuation of public worship to follow. Doubtless this institution—dear to our forefathers, who did not carry the worrying spirit of hurry into church, as we do too often—has had to give way to the claims of the preacher, who absorbs too frequently from a third to one-half of the time which should be more largely devoted to praise and prayer.

It may be hoped that the subject will secure the earnest attention of all thoughtful churchmen, with the result that the Voluntary will secure a full exercise of the forethought, judgment, and skill which it so well deserves.

E. H. TURPIN.

THE PHILOSOPHY OF LEGATO TOUCH.

AT the annual meeting of the Music Teachers' National Association, held at Indianapolis in July, a valuable paper was read by the President of the American College of Musicians, Mr. E. M. Bowman, A.C.O., in which he treated at length upon the subject of “legato touch.” Some months previous, Mr. Bowman had addressed a circular letter to many of the representative teachers of pianoforte and organ throughout the United States and Canada, asking “their experience and opinions concerning elementary teaching and study in regard to the legato touch.” The replies which he received in answer thereto formed a mass of evidence to show that “the legato difficulty,” with both teachers and pupils, is a serious barrier to artistic progression. Though intended specially for pianoforte players, much of this article will be found applicable to the requirements of organists. Mr. Brotherhood observes, in the course of his letter:—

I shall endeavour to throw some light upon the diagnosis of this important subject from its psychological side, which I think we shall find has the advantage of taking us to the very foundation. This places me so much in accord with your own conviction, viz. —“If the first year or more of instruction were to be wholly oral, the pupil during that time never to play a single note of music from the printed or written page, but to give his exclusive attention to laying the foundations of touch and technique, the average final result would be far superior to that realised under the present practice of employing instruction-books, studies and pieces.”

I not only agree with you on this point of oral instruction away from the piano, but I go further, and am convinced that much preliminary good can be effected by the treatment of the pianist's productive medium, “the hand,” in a scientific, systematic manner, in advance of the commencement of actual musical lessons, so that, when music is approached, then, as you say, “begin the cultivation of the ear at the first lesson, and never give it a vacation.”

Piano-playing necessitating *production* or execution, as well as *comprehension* or interpretation, the endeavour should be to keep the executive powers in advance of the interpretative powers, otherwise a certain percentage of the latter are useless, as being out of the range of practical execution.

From the large amount of valuable testimony which I have received from eminent musicians of Europe and America, as to the efficacy of "scientific treatment of the hand away from the keyboard," I am convinced that, in the preliminary stage of pianoforte teaching, we require more linking together of science with art; and it is well known that the art of piano-playing has lost many of its votaries owing to the fallacious, uneconomical, mental, and never-fatiguing results induced by traditional methods of teaching.

The question may well be asked, has not "the imaginative side of art" taken too much the place of "the practical side of science," in the industrial range of piano-teaching? In fact, has there not been too much time, energy, and money wasted, in the endeavour to treat physiology *by note*, rather than by its legitimate treatment—*scientific method*?

The great mass of evidence which you have collected, relative to the legato question, forms a sad commentary upon the fallacies of traditional methods still in vogue, and goes to show that there is a physiological problem connected with piano-playing which still awaits investigation by the majority of piano teachers, a problem which does not find its solution legitimately and economically through the medium of keyboard exercise; and many, therefore, in aspiring to what is highest and best in art, have been soaring with clipped wings.

Let us analyse the *causes of legato difficulty*, and in so doing let us see that we get to the foundation, otherwise our superstructure will prove a useless one, and in digging to the foundation we will endeavour to pass through strata of thought, which with many, have never yet been pierced.

There are the *musical* and the *mechanical* sides of legato touch. If we analyse the former we find its chief characteristic to be, *the precise junction of successive tones*; the last vibrations of a note or notes being *almost linked* to the vibrations of the succeeding note or notes, so that the ear detects no break between them, but rather an apparent union or blending of one to the other—as if the vibrations of one almost over-lapped the first vibrations of its successor in the subtle effect produced by its song-like quality of tone.

How shall this desirable result be obtained through the medium of the percussive action of the pianoforte as manipulated by the human hand? brings us to the *mechanical* side. Here we meet a question of conscious control of "*precision of release*" and "*delicate control of contact*" at the keyboard, so that not only shall the release take place at a precise time, but the contact which follows must be also precise in time and under that delicate and sensitive control of touch as to produce a singing tone from the string—and hence, *good legato involves good touch*.

The contact and release above mentioned being produced by the hand's mechanism, involve upon the muscular details of the hand, flexion and extension. Now, it so happens that there is a fundamental law in physiology, which directly affects our subject, viz.: "In all mammalia the flexor muscles are stronger than their relative or counter extensor muscles." This applies to the human hand, causing an inequality and a natural tendency of sudden and sustained contractive action on the part of the flexor or striking muscles (which produce *the contact*), whilst a natural weakness, causing sluggishness of action, is traceable in the extensor or raising muscles (which produce *the release*), and this is also aggravated by the fact that the main flexors of the fingers (the *Flexors, Sublimis* and *Profundus*) have accessory muscles (the *Lumbricales*), so that the extensors may be said to be doubly handicapped—hence the serio-comic remarks of one of your correspondents—"Some pupils come with an intensely legato touch, thus keeping down at least three fingers at once in a five-finger exercise."

But in addition to this there is a feature in the natural construction of the hand, which renders it essentially a *staccato* producer; in fact the elements for the formation of the staccato habit are contained in the mechanism of the hand in such a magnified manner as to thoroughly subvert and form a barrier to the facile production of legato. This is owing to the great contractive strength in the large

extensor muscles which elevate the hand bodily at the wrist (the *Extensors, Carpi Ulnaris* and *Radialis*), as compared with the weaker extensor muscles of the fingers, and it is the obtrusiveness of these strong wrist muscles which causes that natural tendency on the part of pupils to raise the hand bodily (instead of keeping the middle hand quiescent and using the finger extensors only), and which you refer to as follows:—"In the staccato habit, which is so prevalent, there is always at the production of each tone a more or less pronounced movement of the entire hand instead of the smaller bodied, finer nerved fingers."

Then again, the power of producing a good effect from the wrist, depends to a large extent on the power of moving the wrist without moving the fingers in the same direction—in other words "independence of the wrist from the fingers," which, from the complicated muscular action involved, is rarely attained to its highest possible degree from keyboard exercise; but which, when gained, will be found to also *loosen the fingers*, giving control of a much lighter and more sensitive touch.

The difficulty in gaining this thorough independence of wrist from finger action is owing to the passing of all the principal wrist and finger muscles (except the *lumbricales*) through the wrist, and their origin arising in close contiguity in the upper forearm near the elbow, making it difficult for the teacher to impress upon the pupil the necessary conscious control over the individual muscles, for the want of some means of analysing the separate details of the hand and forearm.

When the pupil has learned to control the strong foundation muscles of the hand's mechanism which pass up the forearm, then he can better concentrate attention and gain conscious control over those muscles brought directly into use for the production of legato touch, viz.: the *Extensor, Flexor, Lumbricales*, and *Interossei* muscles of the fingers and the individual muscles of the thumb. The development of strength into the naturally weak *Lumbricales*, is a feature of vital importance in this legato question, as well as in the production of all grades of delicate tone-shading. They are delicate flexor muscles of the fingers confined to the palmar side of the hand only, and not passing through the wrist. They are accessories to the main flexors of the fingers, but being short and of delicate fibre, they give more delicacy of motion in the finger (when one has learned to subject the stronger muscles), and it is control of delicate motion, through the medium of the finer muscles, which lies at the root of delicate touch.

You say:—"Violin players have no difficulty in securing the legato habit." This corroborates what I have said relative to the necessary subjection of the powerful wrist muscles, which in the case of the violinist are drawn into such a thorough state of enforced quiescence (by their action in flexing the hand into its right position) that they are not free to obtrude their superior strength, as in piano-playing. The violinist, in fact, uses the same finger muscles which I have mentioned above as brought into action for producing legato touch by the pianoforte, but with the advantage of placing a curb upon their antagonists. Then, again, the extra power in the flexors of the fingers, as compared with the extensors, is also a plus, and not a minus, factor in the violinist's favour.

The hand's mechanism being therefore constructed by nature as antagonistic to legato touch in piano-playing, and this antagonism being aggravated by the wrong-doings of incompetent teachers, it is not to be wondered at that such a high authority as Dr. William Mason should say:—"Throughout my whole career as a teacher of the pianoforte, this fault—non-legato playing on the part of pupils—has given me more trouble than I can easily express. It has cost the pupils themselves a great deal of time and money in the effort to correct it."

The sum total of the evidence collected, points to the *serious aggravation* of this *natural antagonism* to legato-touch which I have referred to, and which accounts for the "sometimes impossible task of overcoming the staccato habit and forming the legato-touch in its stead," as you mention.

It is not surprising that a pupil uses the hand naturally, *i.e.*, by bringing into action those parts which are most readily responsive to mental call, and which are those parts which are doubtless requisite in the provisions for man's physical existence and ordinary daily work. As a practical example of this, I would mention the

following:—Last year, being at the Royal Normal College of the Blind, at Norwood, London, England, for the purpose of lecturing upon "Scientific Hand Development," and instructing the pupils in the use of my hand gymnasium; the Principal of the College, Dr. F. J. Campbell, explained to me the difficulty they experienced with new pupils, owing to a natural awkwardness and lack of intelligent use of their hands in the primary course of studies, owing to want of sensitive control over and knowledge of the muscular details of the hand. This being the case with those whose deprivation of sight tends to make the hand more than ordinarily sensitive, it is not to be wondered at, that the young piano pupil labours under the disadvantage to which I have referred.

For piano-playing, it is requisite that the hand becomes a mediumistic exponent of delicate, intellectual, mental emanations, and we must therefore subdue those parts whose boorish strength (so to speak) renders them obtrusive, and when under subjection, then bring into conscious action the more delicate fibres of the physical system which enable the production of the finer expressions of intellectual shading and refinement.

This brings us to the all important question of "touch" in piano-playing, and which, from its physical aspect, cannot perhaps be better defined than as being "the correspondence of muscular action to mental emanation." Here we are surely face to face with the foundation of the physiological side of the question, and on which, when we have made good the physical foundations, we may be justified in commencing the "æsthetic superstructure." Let the hand be so treated, that its *details* will at last respond *effortlessly* to the *process of thought*, then we have a good physical foundation (the mechanical), and through the medium of the ear, the *musical* can be better and more quickly united *with the mechanical*.

You may consider perhaps that I lay too much stress on the mechanical, to the subversion of the musical; but, on the contrary, I desire to show that the mechanical (or rather scientific) can be used as an auxiliary to aid the musical. Musically speaking, I should like to treat the hand with contempt; but it is, in pianoforte playing, too often "master of the situation," and must therefore receive that attention which shall turn its powers for evil into the good.

Many there are who, though blessed with fine musical conceptions, may nevertheless labour under physical drawbacks, such as weak, sluggish nerves and muscles, and though possessed of good natural powers of apprehension, yet have not corresponding natural powers for production. It does not follow that the finely constituted musical genius of a Schubert, should result in the consummate mastery of technical difficulties of a Rubinstein, for as there is wide difference in the quality of natural musical sensitiveness in pupils, so there is also a difference in the quality of their physical constitution.

I agree with you, that :—"A merely mechanical legato touch is no more to be desired than is mechanical poetry,"—but poetry we understand and appreciate by mental action, whereas legato touch necessitates also physical action on the part of the muscular and nervous systems for its production, and it is this "activity in production" which constitutes the so-called mechanical side of legato touch and piano-playing generally, the physical disabilities of which, we should remember, the keyboard was never invented to remove.

The Professor of drawing and painting can furnish up his pupils' work, before it is allowed to be seen by critical eyes; but the pupil of the pianoforte must rely upon his own physical medium *only*, for showing the result of what has been taught.

The scientific treatment of the hand, therefore, for what may be called "tone-workmanship"—cultivating it for refined and finished work to the utmost point of excellence—giving it the same powers of uniform beauty of treatment in legato as in all other forms of tone-shading—is what the aspiring pianist requires, and which can be obtained by the use of scientific means *additional* to keyboard exercise, and a departure from those traditional methods which are largely responsible for the deplorable state of things which the accumulated evidence you have collected shows as existing in too much of the piano-playing of the present day.

We do not require the addition of knowledge of the anatomical names of the muscles involved (such as the *Extensor Ossis Metacarpi Pollicis*) to the already over-weighted and exacting technical course which the piano student has to undergo; but acquaintance with analysis of detail and practical working of the details of the hand's mechanism.

It may be difficult with many to get of the beaten circuitous track of traditional method; but when the deviation is made, in "the direction which reaches the goal by a shorter route," it will be found to be so paved with results of modern research, that *greater speed becomes the ally of reduced distance*, and augmentation of muscular and nervous strength are attained instead of the wear and tear upon the physical system too often traceable on those who traverse the monotonous, dreary road of keyboard technical exercise, which in too many cases is also answerable for the premature stifling of youthful enthusiasm.

The knowledge that I had devoted much patient and conscientious thought and experiment upon this specific subject caused me to lay before the Musical Profession two years ago, the results of such labours, as represented by my scientific hand gymnasium, the "Technicon;" and its practical use having since elicited from eminent pianists of Europe and America the highest encomiums, it has thereby been raised from the region of scientific experiment into that of artistic endorsement. I therefore feel justified in approaching you on this subject, and I do so with a feeling that I am backed by a mass of testimony which has come to me during the past two years, *such as is probably unique in the art of pianoforte playing* as regards the "utility of a mechanical aid" to the progress of the pupil as well as for the finished artist.

HEADINGLEY.

On the occasion of the inauguration of the new organ, erected by Abbot, of Leeds, in St. Michael's Church, on Friday, September 30, the recital was given by Mr. W. T. Best. The programme is here given:—Festival Prelude on the Choral "Ein' feste Burg," G. A. Thomas; Pastorale (G major), Widor; Prelude and Fugue (B minor), Bach; Evening Song ("Abendlied"), Schumann; Toccata (G major), Th. Dubois; Offertorio (E flat major), G. Morandi; Introduction and Fugue on a Trumpet Fanfare, W. T. Best; March (A flat major), Alkan. The following is the specification of the organ, which is the gift of Mr. C. F. Tetley, containing three manuals, compass CC to A; Pedals, CCC to F.

GREAT ORGAN.

1. Double Open Diapason...	16 ft.	8. Harmonic Flute	4 ft.
2. Large Open Diapason ...	8 "	9. Nazard	2 1/2 "
3. Small Open Diapason ...	8 "	10. Super Octave	2 "
4. Viola	8 "	11. Full Mixture (4 ranks)...	
5. Dulciana	8 "	12. Posauae	8 "
6. Höhl Flöte	8 "	13. Clarion	4 "
7. Octave	4 "		

SWELL ORGAN.

1. Bourdon	16 ft.	8. Suabe Flute	4 ft.
2. Open Principal	8 "	9. Fifteenth	2 "
3. Vox Angelica	8 "	10. Sharp Mixture (4 ranks)	
4. Violin e Cello	8 "	11. Contra Fagotto	16 "
5. Vox Celestis	8 "	12. Horn	8 "
6. Flauto Traverso	8 "	13. Oboe	8 "
7. Principal	4 "	14. Clarion	4 "

Tremulant fixed to this Manual.

PEDAL ORGAN.

1. Open Bass	16 ft.	5. Quint	6 ft.
2. Violone	16 "	6. Trombone	16 "
3. Bourdon	16 "	7. Trumpet	8 "
4. Violoncello	8 "		

CHOIR ORGAN.

*1. Lieblich Bourdon	16 ft.	6. Lieblich Gedact	8 ft.
*2. Geigen Principal	8 "	7. Lieblich Flute	4 "
*3. Salicet	8 "	8. Harmonic Piccolo	2 "
*4. Dolce	8 "	9. Clarinet	3 "
*5. Gemshorn	4 "	10. Orchestral Oboe	8 "

* In a separate Swell Box.

COUPLERS.

<i>Manual.</i>	<i>Pedal.</i>
1. Swell to Great.	1. Great to Pedal.
2. Swell to Choir.	2. Swell to Pedal.
3. Choir to Great.	3. Choir to Pedal.
4 Composition Pedals to Great and Pedal Organ.	
Swell Organ.	
1 Pedal to Swell to Great.	
1 " Great to Pedal.	

SUMMARY.

Great Organ.....	13 Stops.
Swell Organ.....	14 "
Pedal Organ.....	7 "
Choir Organ.....	10 "
	—
Couplers	44 "
	6 "
	—
Total.....	50 Stops.

THE COLLEGE OF ORGANISTS.

The following are the officers of the college as recently elected or re-elected:—Patrons, His Grace the Lord Archbishop of Canterbury, the Right Reverend the Lord Bishop of London. The President for the year of college work 1887-8, is Sir G. A. Macfarren, the Cambridge Professor and Principal of the Royal Academy of Music. The re-elected Vice-Presidents are the Rev. Sir F. A. Gore Ouseley, Mus. Doc., Sir G. Grove, L.L.D., D.C.L., Sir G. J. Elvey, Mus. Doc., Sir R. P. Stewart, Mus. Doc., Sir Arthur Sullivan, Dr. J. Stainer, Dr. E. J. Hopkins, and Dr. J. F. Bridge. The Trustees are M. E. Wesley, Esq., E. J. Hopkins, Esq., Mus. Doc., and E. H. Turpin, Esq. Arrangements are being advanced for the work of the session. Full particulars will be given from time to time. Members who would be willing to exhibit curious scores, rare MSS., &c., at the proposed conversation of November 22, will greatly oblige by making their kind attentions known to the committee appointed to carry out the arrangements.

RECITAL NEWS.

BALHAM, S.W.—A recital was given on Sunday evening, Oct. 9 (Harvest Festival), at the Parish Church, by Mr. H. W. Weston, F.C.O., when the following formed the programme:—Choral Song and Fugue, S. S. Wesley; Cantilene Pastorale, Alex. Guilmant; Meditation in A flat, Lemaigre; Andantino in B flat (Rosamunde) Schubert; Adagio and Finale in A, Handel (Concerto, Set 3. No. 2.)

BOW AND BROMLEY INSTITUTE.—Dr. Spark's "Emmanuel" was given on Saturday last. The second part of the concert included Sir G. A. Macfarren's new duet for organ and violin in E, a composition of interest and high value, likely to be a popular concert work. The violinist was Mdle. Gabrielle Vaillant. Dr. Spark's solo was Boucheron's Fantasia in G minor and major. To-night Mr. de Manby Sergison will be the organist.

CATHEDRAL OF CHRIST CHURCH, CANTERBURY.—By permission of the Very Rev. the Dean, a series of organ recitals are being given on alternate Thursdays at 7.30, and on Wednesdays at 4.15.

The third of the series was given by Mr. C. S. Jekyll (organist and composer of Her Majesty's Chapels Royal), on Thursday, September 29. The programme was as follows:—Concerto, Allegro, Adagio, Bach; Fugue, S. Wesley; Andante, S. S. Wesley; Vocal solo, "Angels ever bright and fair," Handel; Adagio and Allegro, Spohr; Adagio and Allegretto, Widor; Vocal quartet, "Yea, though I walk through the valley of the shadow of death," Sullivan; Thema (Handel) Lux; Jubilee March, C. S. Jekyll.

On Wednesday, October 5, the fourth recital was given by Mr. James Hallé (organist of St. Barnabas, Kentish Town), the programme of which comprised:—Festal March, H. Smart; Organ Sonata in C, Allegro and Andante, Macfarren; Vocal solo, "The King of love my shepherd is, Guonod; Rondo de Camponelli, Morandi; Concerto in C, Maestoso, Menuet and Finale, Handel; Vocal quartet, "God is a Spirit," Bennett; Carillons de Dunkerque, T. Carter, 1780, (arranged by E. H. Turpin); Romance in F, Beethoven; Impromptu.

Dr. Henry T. Pringuer, F.C.O., (organist of St. Mary, Stoke Newington), gave the fifth recital on October 13. Programme:—Overture in C, Harmonie Musik, Mendelssohn; Andantino and Pastorale from 2nd Symphony, C. M. Widor; Vocal solo, "There is a green hill far away," Guonod; Fugue in G, J. L. Krebs; March of the Kings, from Oxford Cantata, H. T. Pringuer; Vocal quintet, "The Lord hath commanded His kindness in the day time," Mendelssohn; Fantasia in A flat, O. Guiraud; Air with variations and Finale Fugato, Hy. Smart.

EASTBOURNE.—At St. Anne's Church No. 22 of "Half-hours with the Great Composers," Oct. 9, was from the works of Felix Alexandre Guilmant: 1. Grand Chorus in D (in the style of Handel); 2. Allegretto in B minor, Op. 19, No. 1; 3. March in F, upon a theme of Handel, "Lift up your heads"; 4. Offertoire upon two Christmas themes; 5. Theme, with variations and Finale, from Op. 24.—No. 23 of "Half-hours with the Great Composers," Oct. 16, from the works of John Stainer, M.A., Mus. Doc. Oxon.: 1. Prelude and Fughetta in C, from the "Organ Primer"; 2. Duet, "Love Divine! all love excelling"; Trio and Chorus, "To Him, who left His throne on high" ("Daughter of Jairus"); 3. Air, "Happy art thou, Magdalena" ("St. Mary Magdalen"); 4. A Jubilant March. The organist was, on both occasions, Mr. Fred Winkley, A.C.O.

The Harvest Festival at St. James's, Garlick Hythe, Upper Thames Street, E.C., was on October 9. At Evensong Mr. Coker, the choir-master, selected Dr. Stainer's Harvest Anthem in G and E flat, "Ye shall dwell in the land," the words from Ezekiel xxxvi. and Psalm cxxxvi. This anthem was well rendered, and the bass solo made its mark. The Hymns, all on the subject of Harvest, were from the "Ancient and Modern" Book. Mr. F. Frewer, the organist, played a short piece of Merkel's as an opening Voluntary, and after the sermon Lefébure-Wély's Offertorium in G.

The first part of Mendelssohn's "Elijah" was sung in the Church of St. Margaret Pattens, Rood Lane, Fencnurch Street, on the evening of St. Luke's Day, October 18th, at 8 p.m. and the second part is to be given on St. Simon and St. Jude's Day, at the same hour.

DARLINGTON.—The following programme of organ music was played by Mr. C. Stephenson, A.C.O., at the Harvest Festival held in Greenbank Chapel, on September 16:—Quasi pastorale, Smart; Postlude, Batiste; Andante grazioso, Smart; Imagination March, Clark.

NOTES.

The progress of music at the East-end of London has reached, and beneficially affected the performance of church services. An esteemed correspondent notes the excellent rendering of the choral services at Holy Trinity Church, Tredegar Square, Mile End Road, under the painstaking direction of the able organist, Mr. J. C. Bishop. The choir, though amateur, is admirably trained, and the organ is employed with commendable skill and judgment.

An esteemed correspondent suggests a weekly list of prospective organ recitals. The idea is an excellent one, as many organists desire to know where our leading players are to be heard from time to time, and where new organs are to be displayed. If our recitalists will assist by sending advanced programmes, the idea may be carried out with undoubted advantage to all concerned.

Anent the Organ Voluntary Question several correspondents have attacked Mr. Daniel for his observations on a young Assistant Cathedral Organist's voluntary playing, whom—without waiting for any explanation—they insist upon being able to identify. Unfortunately these attacks are more objectionable on the ground of being undesirably personal, than is the spirit which these very writers, apparently without sufficient evidence, insist upon tracing out as partly concealed between the lines of Mr. Daniel's comments on the performances of an Assistant Organist. However, it is better to be "practical" than "personal," and so with an expression of regret that any such personal elements should have been incautiously imparted in any direction to the consideration of a serious artistic subject—nothing remains to be said, beyond words of hope that all correspondents will strive to submerge personal feelings in the furtherance of the higher interests of pure art.

COLLEGE OF ORGANISTS' CALENDAR.

The College Library will be opened on Tuesday next, from 7 to 10.

95, Great Russell Street, W.C.

E. H. TURPIN, Hon. Sec.

MANCINELLI'S "ISAIAS."

Our account of the Norwich Festival was cut short last week by the rude exigencies of time and the printer's devil just at the moment when it was likely to become interesting—at the moment, that is, when the only important novelty of the occasion came under discussion. In the meantime so many and partly so competent accounts of that novelty have been published, that readers will probably prefer the following synopsis of the most important daily criticisms to our individual opinion.

The Times says:—

If it had been the committee's intention to show the musical extremes which may exist together in the art development of one and the same country, they could not have chosen a better means than that of following up Signor Bottesini's *Garden of Olivet* by Signor Mancinelli's *Isaias*, produced at St. Andrew's Hall this morning before a numerous audience, including the Lord Mayor, Sir Reginald Hanson, and other distinguished persons. In the former, as previously stated, the old-fashioned and now generally discarded formulas, if not of the oratorio, at least of the opera, are religiously adhered to. Signor Mancinelli has "swallowed those formulas" with a zest which the elder Mirabeau, the inventor of the phrase, could not but have admired. The young and gifted composer is known in his own country as an ardent advocate of Wagner's doctrine and practice, and of that fact, if it were not otherwise established, the score of *Isaias* would afford ample proof. There are not many reminiscences in that score, but such as occur are invariably traceable to the source already indicated, with the exception only of one instance, the orchestral prelude to the second part, where the prayer in *Masaniello* seems to have been the *fons et origo* of the principal melody. Elsewhere Wagner's *melos* has left its unmistakable impress. Thus the triplet in the *adagio religioso*, which forms part of Isaiah's prophecy, frankly owns the paternity of the Pilgrim's chorus in *Tannhäuser*, and a lovely phrase from Walther's prize song in *Die Meistersinger*—so lovely that numerous composers have yielded to the temptation of appropriating it—has found its way into the charming duet for female voices, which is one of the attractive features of the first part. These coincidences, inevitable in the present period of transition, are of small consequence where the question of originality in a higher sense is concerned, and the matter is mentioned here only for the sake of showing under what auspices this rising composer appears on the artistic horizon. From Wagner Signor Mancinelli has further learnt absolute reverence for the dramatic exigencies of his subject, and that variously developed treatment of the instruments, both individually and in combination, which makes a living thing and not a mere "big guitar" of the orchestra. In this respect the Italian composer may claim all but perfect mastery. Very ingenious also is the use made by him of the "leitmotif," or representative theme; that important, one may almost say, indispensable means of dramatic characterisation. The two themes in this class which occur in the short prelude are introduced again and again with well-designed significance; note also the recurrence of the chromatic motive in Isaiah's prophecy, where that prophecy finds its ultimate completion. This poetic device enforces the meaning of the situation with an intensity of which so-called "absolute" music is wholly incapable. For all this, if Signor Mancinelli were merely a disciple of a greater master he would find a respectable place among clever imitators and no more. But from that not very enviable position he is saved by several important qualifications, partly national and partly individual. In the first instance Signor Mancinelli is an Italian with an Italian's love for straightforwardness of utterance, sensuous beauty, and its musical equivalent, broadly-flowing melody. Here, then, we have that combination of northern and southern, Germanic and Latin elements, of which previous mention was made in the *Times* in this connection; and with the impression of *Isaias* fresh on the mind, one cannot but admit that the result is, beyond expectation, gratifying for the present, and even more hopeful for the future. There is, indeed, little doubt that a man endowed with Mancinelli's youth, energy, general intelligence, and musical gift will soon be the protagonist of modern Italian music, unless his laurels should induce Arrigo Boito to break the silence in

which he has obstinately or indolently shrouded himself ever since the success of *Mefistofele*. Neither is it the least doubtful that the author of *Isaias* will find his real sphere of action on the stage. His music beats with the pulse of dramatic action, and the oratorio with him is only a stepping-stone to the opera. At the same time it will always be remembered, to the honour of Norwich amateurs, that they were among the first to recognise the genius of a composer so full of promise but as yet comparatively unknown. Of the genuineness of such recognition there could be no doubt. The cheers which recalled Signor Mancinelli again and again to the platform had in them a ring very different from that in which the supposed duty of hospitality towards a composer who conducts his own music invariably finds expression on such occasions. It was a scene of real enthusiasm all the more impressive because called forth by spontaneous feeling and quite independent of the arts of preliminary *réclame*.

It is time to leave generalities and say a few words of the subject of the new oratorio. That subject, taken from 2 Kings, chapter 19, has been treated in Latin verse by Dr. Giuseppe Albini, a gifted young Italian writer, a pupil of Carducci and a member of the school of *veristi*, also called (from the pretty edition in which their books are generally published) *Elzevirians*, of which that poet is the presiding genius. An English author dealing with a Biblical subject in Latin would probably have recourse to the style and manner of the mediæval miracle play. So strong, however, is the classical instinct among the Italians, that Dr. Albini borrows not only his metres, but actually his expressions, from Horace and Virgil. His lines are rhymeless: hexameters abound, and, on one occasion, the dialogue is carried on in the shape of a regular Sapphic ode. The effect is extremely odd, although not without a charm of its own. At any rate, the poem has a distinct literary *cachet*, and is infinitely above the level of the ordinary libretto. On the present occasion an English version, by Mr. J. Bennett, was sung. Dr. Albini has considerably enlarged upon the simple tale of the Old Testament. Sennacherib is threatening the Holy City with destruction. To avert his wrath, a number of Israelitish maidens, with Judith and Anna at their head, go to the Assyrian camp, and are saved from insult by a deep sleep which falls upon the host, even as does afterwards the pestilence predicted by Isaiah, the prophet. These maidens, it will be seen, are introduced for purely musical purposes, and give rise, among other things, to a most graceful chorus for female voices. In the same manner Anna and Judith—somewhat unfortunately named, it must be owned—supply the necessary soprano and contralto for the solo quintet, which is completed by Hezekiah (Mr. Barton McGuckin), Isaiah (Mr. Barrington Foote), and Sennacherib (Mr. Alec Marsh). To Anna, represented on this occasion by Madame Albani, some of the most effective music is assigned, and it is much to the credit of Miss Lena Little that by the side of such an artist, who, moreover, is not in the habit of considering the claims of others on such occasions, she held her own with remarkable success. The two duets sung by these ladies at the opening of the work, and later on to the words, "Sister of Hezekiah," were rendered in a manner little, if at all, short of perfection. Madame Albani's air, with oboe accompaniment, "Forward and fear not," was given with equal success; but, be it said, that she impressed the audience most in the great solo, "Truly the Lord God," where high notes, held beyond rhythmical measure, and other arts of the *prima donna*, are of little avail, and where everything depends upon intelligent and sympathetic delivery. Perhaps the most remarkable vocal effort, however, was made by Mr. Barrington Foote, who, in the prophecy of Isaiah, was burdened with one of the longest and most elaborate pieces of declamatory music in existence. The musical design of this prophecy is masterly, being without definite form to hamper its impassioned current, but by no means formless for that reason. Everything here depends upon the clearness of enunciation and the dramatic force of the singer, who is sometimes all but overweighed by the orchestra; and by triumphantly overcoming these various difficulties Mr. Barrington Foote proved himself to be not only an excellent vocalist, but, what is infinitely more, an earnest and inspired artist. Mr. Barton McGuckin as Hezekiah, the King, has little to do, but did that little so well, that a somewhat insipid tenor air was thrown into powerful relief; and Mr. Alec Marsh expressed the repentance of Sennacherib with becoming dolefulness. All this solo music, beautiful as it is, does not show the composer at his best. His real strength

comes forth where broad dramatic issues are dealt with, as, for example, in the finale of the first part, and still more in the orchestral piece which depicts the discomfiture of the Assyrian host in the most graphic touches. For the same reason his power begins to flag where this dramatic *afflatus* is absent; and the final *ensemble*, which has nothing to do with the action, is feeble in structure and poor in thought, although very noisy. Both the strength and the weakness of the present oratorio thus point to the composer's vocation as a writer for the stage; and, in that sense, *Isaiah* will be accepted as an earnest of remarkable works to come.

The *Daily Telegraph* remarks:—

Mr. Mancinelli's music represents the art of Young Italy, and that form of it which is now represented by a man who has passed the allotted term of life. We have lately heard a great deal about the Wagnerian tendencies of Mancinelli, who has no doubt been influenced by modern tendencies chiefly associated with the name of the Bayreuth master. Are we not, however, in danger of attributing a great deal to Wagner for which that vast and eccentric genius is only in a slight measure responsible? It appears to me that the composer of *Tristan und Isolde* would hardly be grateful for much of the offspring now fathered upon him; but, any such speculation apart, it is very certain that *Isaiah* has nothing in common with Wagner save a certain modern freedom of treatment. The ultimate Wagnerism consists in vocal declamation, accompanied by a symphonic orchestra; whereas, in *Isaiah*, we have vocal melody, and an accompaniment not at all symphonic. This is the simple fact, and with its unquestioned assertion away goes the claim of *Isaiah*, if claim there be, to fall into line with an army corps of more or less feeble imitations of the unique heresiarch. What model, then, has Mr. Mancinelli followed? The answer is, that *Isaiah* reflects the light of the wonderful maestro who, from the modes of half-a-century ago, has advanced to that of *Aida* and *Otello*. Mancinelli's cantata is modern Verdi, neither more nor less—Verdi in the strenuous and sometimes beautiful character of its melodies, Verdi in the nature of orchestration, which, however strongly it may press to the front, is accompaniment merely, not symphonic commentary. Here is the key to the main character of the work, wherefore it is hardly needful for me to urge that the music has nothing in common with what we know as sacred art. I cannot find a number in *Isaiah* that would be out of place in an opera. This, however, is no proof of incongruity. As a matter of fact, the story, though containing many references to divine things, is largely secular, alike in its motives and circumstances. Wherefore I am not going to call in question the approximation of the music to the *opera seria* of modern Italian practice.

The *Standard* is of opinion that:—

There can be no question, however, as to the merit of the music of this oratorio. True, that throughout it suggests other compositions of the advanced school, and contains reminiscences not only of *Aida*, but of *Die Meistersinger*, and of the "Pilgrim's March" in *Tannhäuser*; but for all this it must be considered as distinctly original, if not melodically, at least constructively. It is no servile imitation of either Wagner, or Verdi in his last greatest period, but a fine example of the peculiar school which has risen of late in Italy through the influence of these two masters. The opening prelude, *lento e tranquillo*, is very beautiful, and is, in true Wagnerian fashion, based upon two themes—one belonging to the prayer of the maidens, the other, which becomes a *leit-motif*, to follow throughout the actions of the Prophet. The manner in which this prelude is made to die away, leaving a single long-drawn-out tonic note in the bass, is masterly, and leads with great effect to the beautiful prayer of the maidens—a soft and delicious harmony. Then, again, the imagination and power developed in the curious fashion with which this theme is repeated a fifth lower by the contralto, and finally taken up by the accompaniment, the first four notes being repeated as a bass figure, with a series of *arpeggios* above, is very remarkable. Finally comes a violent *crescendo* movement, terminating in a clashing climax, in which the basses and tenors in the choir cry out "Help Lord, save us!" their words of entreaty being softly echoed by the soprani and contralti. Signor Mancinelli does not depend much upon his melodic themes and *leit-motifs*, which are few in number, but distinct and appropriate, if not strikingly original. The orchestration is admirable, and the choruses are beautiful and very cleverly

scored and arranged for the different groups of voices. On the other hand, the male solos are altogether too lengthy. The Prophet, for instance, has one of such exceptional duration that it fills fifteen pages of closely printed matter, and it required all Mr. Barrington Foote's attention and evident earnestness to make it intelligible.

The *Daily News* says:—

Representative themes are of course used, and two of them are announced in the prelude. The scene is the Temple of Jerusalem, and the maidens of the city, with Judith and Anna at their head, are offering up a beautiful if not exactly devotional prayer for deliverance from the Assyrian army encamped before the city. King Hezekiah is awaiting the return of the Elders, who presently enter, and, in a very fine and utterly unconventional chorus, narrate the failure of their embassy, and the insolent message of Sennacherib. Isaiah is called upon to speak, and, in a tedious prophecy, which is spread over fifteen pages of vocal score, and lasts thirteen minutes by the clock, he foretells the destruction of the Assyrian host, and orders the maidens to depart on their embassy to the camp. This elaborate number is a distinct blot on the cantata; for Signor Mancinelli, like many other writers of his school, is uniformly dull when in a declamatory mood, although he is usually most interesting when he condescends to be vocal. Judith and Anna, in a melodious duet, inspire themselves with courage for the undertaking, and, in the course of an ably-written finale, they pass through the ranks of the wondering people, and leave the city. The prelude to the second part is not particularly strong.

The *Morning Post* says:—

Bottesini's *Garden of Olivet*, though a pleasing work, was still not one that could be held to be indicative of current musical expression, because the famous artist-composer had cast his thoughts in a different mould. Mancinelli, on the other hand, has written music which is completely up to date, and it may be placed among such masterpieces of modern art as are represented by such compositions as Boito's *Mefistofele* or Verdi's *Otello*. They severally and conjointly indicate the point of departure from the old to the new Italian style, as showing the difference between the music that once influenced and that which proves the acceptance of that which now influences. All things suffer change, and therefore Signor Mancinelli's cantata may be of great significance in the future. In the present it may be commended as a most worthy effort, and the impression created yesterday morning will not readily be obliterated.

In an exhaustive and extremely well-written account published by the *Daily Chronicle*, the following balance is drawn:—

If, by some hitherto undiscovered process, Signor Bottesini's "devotional oratorio," and Signor Mancinelli's "sacred cantata," could be amalgamated, the result would probably be beneficial to each. The one wants power and grip—the other has a superabundance of energy. The moderation of *The Garden of Olivet* is too uniform; the dramatic force of *Isaiah* needs relief. Signor Mancinelli apparently does not strongly believe in the soft and reposeful mood for either his orchestra or the voice parts. His "sound and fury" are not, however, to be taken in the histrionic sense of "signifying nothing;" they mean, in fact, a very great deal. Like Wagner, he relies considerably on the orchestra, both to express varying emotion, and to afford a key to the dramatic situation. So far, too, as can be judged from the work presented to-day, he is an advocate of declamation and of emblematic themes.

Concerts.

CRYSTAL PALACE CONCERT.

The chief features of interest in last Saturday's concert at the Crystal Palace were Mr. Goring Thomas's suite of ballet airs, and the appearance of Herr Waldemar Meyer as solo-violinist in Vieuxtemps's D minor Concerto. The symphony was the favourite C minor of Beethoven. Mr. Barton McGuckin contributed the vocal items, Lohengrin's "Farewell to the swan," and the air "Where sets the sun" from Mr. Mackenzie's *Story of Sayid*.

Mr. Goring Thomas produced his suite at Cambridge last summer, having written it originally for the Cambridge University Musical Society. In the three ballet airs the composer's talent is seen at its brightest and happiest, and the audience showed much appreciation of this fresh and delicate, but not trivial music. Herr Waldemar Meyer is a violinist who has already made his reputation in perhaps a limited circle as an excellent artist; on Saturday he will have widened that circle by his admirable rendering of the difficulties—and what there are of beauties—in Vieuxtemps's work. *The Golden Legend* will be given next Saturday.

MASTER JOSEF HOFMANN'S RECITAL.

The recital given by Master Josef Hofmann last Saturday at St. James's Hall attracted so great a number of people that many were unable to gain admittance. The performances by this clever child of difficult pieces by the greatest classical masters continue to be a source of wonder and delight to the crowd of cultured amateurs who gather to listen to his playing. Beethoven's so-called "Moonlight" sonata showed his executive powers to advantage, at the same time that it indicated that the heights of passion and feeling are beyond the grasp of so young a *virtuoso*. In certain shorter and less exacting pieces Master Hofmann's rendering was altogether admirable. A third recital, announced for the afternoon of November 7, will be welcomed by those people, amongst others, who were so unhappily crowded out last Saturday. Josef Hofmann will also play a selection of pieces at next Monday's Popular Concert.

SUNDAY MUSICAL PERFORMANCES.

On Sunday last a new departure was taken at the Princes' Hall, Piccadilly, by the commencement of a series of Sunday afternoon oratorio performances, with band, chorus, and principals, under the direction of Mr. J. M. Coward. After a shortened evening service, read by Mr. G. W. Bloxam, M.A., in which Tallis's Responses were introduced, the music proper began with Mendelssohn's "Hear my prayer," followed by "The Hymn of Praise," the solos being undertaken by Miss Agnes Larkcom, Miss Griffin, and Mr. Lawrence Kellie. Although the rendering here and there left much to be desired, still allowance must be made for an apparent want of preparation in the arrangements being hurried, and also to this reason should be attributed the scant attendance on the part of the public. A more extensively advertised scheme would probably have brought crowds to the doors. However, the initial performance was such as to warrant a continuance of the experiment; and with greater care in the rehearsals, and a more extensive chorus, voices for which there should be no difficulty in obtaining, increased interest would be created, and the object of "giving the people of the metropolis opportunities of hearing the sacred works of the great masters on Sundays" would be fulfilled with greater artistic excellence.

IMPROVEMENTS IN THEATRES.

In *The Musical World* of September 3 we gave some account of recent improvements in theatres, since when the lamentable catastrophe at Exeter has added a hundred or two to the list of victims of fires in theatres, and the "improvements" have included precautions for public safety. It seems as though nothing less than a series of appalling accidents had power to convince the civilised world of the commonplaceness of the danger of fire at theatres; and that accident coming after accident, and fatality after fatality, have at length opened the eyes of the public to wonder whether a constant danger may not be dealt with by the ordinary laws of common-sense, instead of being allowed to preface an inevitable, but infrequent, disaster. In fact, when accidents occur often enough in Nature, they are called by another name, and a law of existence is acknowledged.

Within the last few months, the public, and the caterers for the amusement of the public, have been seriously busying themselves with theories of safe construction of public buildings—seriously, we say, because formerly the alarm occasioned by a fatal fire was followed by not much more than a feeling of discomfort, easily removed by the assurance of some fitful improvements here and there. When the

sense of responsibility so far weighs upon those in authority as to force them to change their good-natured, careless ways, and bear hardly upon the managers, the public, and a whole city's prosperity, it is proof sufficient of the genuineness of the movement; for the demon of the *laissez aller* is a more difficult demon to dislodge than many of his blacker brethren.

Thus the pleasure-loving Italians of Genoa, Padua, and, above all, Turin, have been wandering about during what should have been the first part of an active theatrical season, deprived for several weeks of their favourite haunts, which have been put into the hands of the builders. At Stockholm the season had to be delayed a full month; at Copenhagen, all theatres, with one exception, the Theatre Royal, were pronounced unsafe, and the Dagmar, only opened in 1882, had to spend £9,000 in improvements. The St. Petersburg theatres shared the same fate as those of Stockholm—one exception only was made, and Signor Lago's Italian opera season has suffered in consequence. Grand accounts have been published of the new theatre at Odessa. The precautions against fire are not detailed, but the interior would seem to be as crowded with decorative marbles and gems as one of the Moscow churches themselves, and the more practical comforts will not have been lost sight of. The municipality expect to spend more than 100,000 roubles a year in keeping up this sumptuous house. At the principal theatre of Antwerp an iron curtain has been fixed, the doors of the private boxes open outwardly, exits are open during the performances, and a balcony at the back of the theatre completes the arrangements for safety. Few details come from Hungary, but that the existence of a certain amount of danger is acknowledged by the Magyars is shown in the establishment of a society at Budapest for the purpose of insuring the lives of playgoers.

Nearer home we have some excellent examples of provision for public safety in the theatres of Brussels and Paris; but before proceeding to the description of these houses, it would be well to turn our attention, in our next issue, to a few of the many alterations that are being made in English places of entertainment, and first of all, to consider what manner of alterations are desirable.

Next Week's Music.

TO-DAY (SATURDAY).		P.M.
"The Golden Legend"	Crystal Palace	3
Mr. Bache's Liszt Recital	St. James's Hall	3
MONDAY, 24.		
Popular Concert	St. James's Hall	8
TUESDAY, 25.		
Students' Invitation Concert	Trinity College	7
Master Harold Bauer	Princes' Hall	8
WEDNESDAY, 26.		
Miss J. Kosminski	Princes' Hall	8

Music Publishers' Weekly List.

SONGS.

Angel's Voices (Compass C to E flat) Walter Stokes	Stokes, Birmingham
For You (B to E)	Sydney Smith
I wish to tune my quiv'ring lyre (duet, tenor and baritone, or tenor and bass)	Michael Watson
Old Church at home, The (E flat to F) Henry Smart (posthumous)	"
Thou still art near (D to F)	"

PIANOFORTE.

Love Song	Frank M. Gwyn	Ascherberg
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DANCE MUSIC.

Rosalie Waltzes	B. Gautier	Ascherberg
Star of Love, waltz	Hugh Clifford	Pitman

SACRED CHORAL.

Behold, O God, our Defender (Jubilee Anthem)	W. Clark Ainley	Lon. Mus. Pub. Co.
Easy Magnificat and Nunc Dimittis	Loraine Holloway	Ascherberg
God is our Hope and Strength	W. Clark Ainley	Novello
Seven Hymns	R. Brown Borthwick	"
The Lord reigneth	R. Parker Paine	"

MUSIC IN BIRMINGHAM.

OCTOBER 17.

Planquette's new comic opera, *The Old Guard*, was produced for the first time on any stage at the Grand Theatre last week. The dramatist, Mr. H. B. Farnie, is responsible for a plot which is complex and intricate in the extreme. Fortunately, the manager thought fit to give a complete account of the argument on which the story of the opera is based, and which appeared on the programme, filling a whole page of closely-printed matter. Suffice it here to say that the plot of *The Old Guard* is quasi-historical in character, the motive being derived from the well-known policy of Napoleon I., who, on becoming Emperor, sought to conciliate the Faubourg St. Germain, and entice the old noblesse to his court, by promoting marriages between his captains and *demoiselles* of the Legitimist houses. These lines head the argument, and the story is spun out accordingly. Mr. Arthur Roberts, who personified Polydore Poupart (originally a valet, who prospered, and afterwards became a Maire of a Commune), is such an excellent comedian, and possesses such wonderful talent in the art of making-up, that the life of the piece rested in his hands. It is needless to say how his grotesque humour brought the house down. Planquette has shown us how a composer who has made a great reputation for himself is not always infallible. The music, although cleverly scored, and containing some charming numbers, lacks originality. Speaking of the performance, we may say at once that all concerned did their best to make the opera a success. Miss Marion Edgcombe, who sang the part of Fraissette, has a splendid contralto, which she uses with remarkable artistic skill. Miss Phyllis Broughton, as the *vivandière*, acted and danced in her usual charming way, a *pas de Sabots* being nightly redemanded. The military dresses and the magnificent costumes in the piece were generally admired. The *mise-en-scène*, under Mr. Melville's careful supervision, was in every way artistic and in good taste.

The demand for tickets to Messrs. Harrison's concert series is so great that many were excluded from the ballot.

I subjoin the following account from the *Birmingham Daily Post* of the first performance of Mr. Gaul's *Joan of Arc* by the Birmingham Festival Choral Society on October 13, which for a good reason expresses my own opinion in every point:—

"The story of the unhappy maiden is too well known to require recapitulation, and as the work was summarised in our issue of Monday last, it must suffice here to repeat that Mr. Gaul's librettist, Mr. Frederick Enoch, takes for his *dramatis personæ*, Joan of Arc (soprano, Miss Anna Williams), Robert de Baudricourt, Provost of Vaucouleurs, and Jean de Novelonpont (baritones, the dual characters being taken by Mr. Henry Pope). Besides these historical persons a fourth is introduced—a lover and follower of the maiden—Philip, a youth of Domremy (tenor, Mr. Iver McKay). The chorus is employed in representing (the voices) youths and maiden's, peasants, warriors, villagers, &c. Judging from last night's first performance, Mr. Gaul's cantata bids fair to achieve considerable popularity, and is likely to become a favourite with choral societies, and this for manifold reasons. In the first place, Mr. Gaul in his writings is always melodious and tuneful, and at once appeals to the senses. He does not attempt Wagnerian or Brahmsian intricate and abstruse dissolutions of harmony. He is clear and straightforward. Counterpointed and fugued choral writing and orchestration are the only points we miss; but, on the other hand, Mr. Gaul's aim is to gain the much-coveted *vox populi*, in which he has previously succeeded. But now that his goal has been attained, we sincerely hope he will do something for higher musical art itself, by creating a choral work on a large scale. That he is capable of so doing he afforded us ample proof last night, and if he has not achieved in his latest work any commensurate greatness, he often attains a climax of undeniable merit, of which only a composer of high order is capable. Poetical and idyllic charms, and beautiful pastoral forms were the chief characteristics of the work; in addition to which we have a constant flow of exquisite melodies and effective choral writing. Mr. Gaul at once opens with a melodious pastorate movement leading to the chorus, 'Hail to the beautiful morning of May,' which appears again in the last number. Then we have No. 2, a gem of a tenor solo, 'There is no one like her,' written in Mr. Gaul's best manner, accompanied by violins in carillon figures. Mr. Iver McKay, who possesses a tenor voice of light texture, sang with care and proper phrasing. The chorus which follows this number is again in pastorate form, in which Joan and Philip join. Accompaniments by harp and organ are here introduced with good effect. The second scene, at Vaucouleurs, introduces us to Robert de Baudricourt. A recitative, 'May the chosen band to-day,' in *tempo di marcia*, followed by a bolero, 'Who would not fight for freedom,' was sung by Mr. Henry Pope, with the requisite fire and animation. Of the movement itself, we cannot say it contains much originality. The audience, who, up to now, seemed somewhat coldly disposed, warmly applauded this song. The scene at Gien contains some of the best numbers in the cantata. It opens with a chorus of peasants, 'A shepherd maid has pass'd,' in *tempo di marcia*. The instrumental introduction of sixteen bars, which has its leading theme in the bass *pianissimo*, in imitation of a march at a distance, introduces the soprano and alto, and gradually develops into a full chorus, brilliantly scored with principal passages for strings. The singing of the chorus in this number

was a splendid *ensemble*, and merited the applause which followed. We now come to a cleverly scored duo, 'Full flows the river,' for a soprano and baritone, in a *tempo de barcarolle*; and then comes the most important solo for soprano, a charming and effective song, 'The memories of home,' to which Miss Williams did the utmost justice, her clear and telling voice filling the vast hall. A grand chorus, 'The maid—she is come at last,' followed by another chorus, 'On to the battle-field, on!' introducing again the principal theme, narrowly escaped an encore. The last chorus is full and effective to a degree. Mr. Gaul now shows us, in the cathedral scene, that church music, simple and pure, is his strong point. A beautiful Ave Maria, partly accompanied by organ, and partly for voices only, which was magnificently sung, closes this scene. The only instrumental intermezzo we have is in No. 15, expressing joy and sorrow; and it is a charming piece of orchestration, which was played by the band *con amore*. The finest choruses in the cantata now follow, which bring the work to a close. Mr. Stockley deserves great praise for his share in the execution of the work, and the band and chorus did their best for our townsman."

Notes and News.

LONDON.

The London Musical Society, after a short but not undistinguished career, has gone the way of all flesh, as might, indeed, have been predicted from the aspects of the final concert, conducted by Dr. Mackenzie, *vice* Mr. Barnby, resigned. Nothing, perhaps, during its lifetime, became the society as much as the way in which it made its *quietus*. It simply ceased to exist, and on its dissolution presented the Royal College of Music with 100 guineas to form an annual prize for singing.

The Queen has forwarded, through General Sir Henry Ponsonby, her annual subscription to the same college. Mrs. Charlotte Elizabeth Thomazine Holmes, of Kensington, has bequeathed a legacy of £500, free of duty, to the college.

The German Emperor has not after all given his consent to the concert tour of the band of the Alexander Regiment. As the contract with the English agent had not been definitely concluded, both parties can withdraw without difficulty.

At the sitting of the Croydon County Bench on Saturday, the secretary and manager of the Crystal Palace Company applied for the renewal of the dramatic license for the Palace. After the bench had perused the plans, the chairman said they were not prepared to grant a renewal of the license just then, on the ground that the exits were not considered to be satisfactory. They intended to view the locality themselves, and they would require a proper report drawn up by a qualified person as to the position of the theatre in case of fire. The matter was deferred for a month.

The recent performance given at Wimbledon by Miss Kate Vaughan resulted in the addition of a sum of over £100 to the funds of the local branch of the Society for the Prevention of Cruelty to Animals.

Cowen's "Rose Maiden" is about to be performed by the Chicago Costa Choir.

Messrs. Kegan Paul & Co. will shortly publish an interesting collection of the "shanties," or songs that sailors are accustomed to sing at their work, under the title of "The Music of the Waters." These have been collected from all parts of the world by Miss Laura A. Smith, who has, in most cases, taken them down direct from the sailors themselves. The work, with a preface by Mr. R. M. Ballantyne, will be dedicated to Prince George of Wales.

Herné's Oak, a new legendary opera, written by Walter Park (librettist of *Manteaux Noirs*), and composed by Mr. J. Boyd Andrews, is to be produced at the Prince of Wales's Theatre, Liverpool, on the 24th inst.

The interesting series of caricatures which Mr. Charles Lyall executed for *The Musical World*, and the original drawings for which were purchased by the late Mr. Jarratt, were recently sold by auction. These quaint sketches, which include most of the musical celebrities of the last thirty years, down to the very critics, were eagerly competed for by various collectors, and fetched good prices.

Mr. Walter Bache will give a pianoforte recital at St. James's Hall this (Saturday) afternoon. The programme will be entirely devoted to Liszt's music.

We regret to hear that Mr. Alec Marsh, who made a favourable impression at Norwich, is going to devote himself to so-called comic opera. It is stated that Miss Marian Mackenzie is going to join his company.

The popular artist in comic opera, Miss Kate Munroe, died somewhat suddenly on Monday. The deceased lady was born in New York in 1848, and in October, 1870, after having studied singing in Italy for some months, she made her *début* at Milan as Norina, in *Don Pasquale*. She sang in Italian opera in various Italian capitals, and also in Paris for

about four years, and she then came to London, where she soon became a favourite in opéra bouffe, and particularly in the part of Germaine, in *Les Cloches de Corneville*. In 1878 Miss Munroe fulfilled a seven months' engagement in Paris, singing in French important parts in *Les Deux Nègres*, at the Nouveautés, and in *La Marquise des Rues*, at the Bouffes. Miss Munroe was married last year.

The wind instrument chamber concerts that were held during last summer in the Royal Academy Rooms excited no small amount of interest; "wind" amateurs will therefore be glad to hear of the formation of a society called "The London Musical Society for the performance of Concerted Works for Wind Instruments." Signor Ducci, the director of the society, will be the pianist. Messrs. Lebon, Mann, and Wotton, who played oboe, horn, and bassoon last year at the Academy Rooms, are members of the new society, while Mr. Radcliffe here appears as flutist, and Mr. Gomez as clarinetist.

PROVINCIAL.

DUBLIN.—The Italian Opera Company continue their performances, amongst which Rossini's *Barbiere di Siviglia* scored the other night a great success, and served to introduce Mlle. Rolla in a part well calculated to show her talent. Her singing was especially admired in the Lesson Scene, where she gave Ardit's brilliant "Fior di Margherita" very effectively. Signor del Puente was an excellent Figaro, and Signori de Vaschetti and Caracciolo were much appreciated in the parts of Don Basilio and Dr. Bartolo. The chorus and band now work very smoothly together under the intelligent and careful conductorship of Signor Ardit, who is deservedly popular here, and nightly receives a perfect ovation from the audience. Madame Trebelli and Miss Sigrid Arnoldson are to join the company shortly.

GLASGOW, Oct. 18.—Mr. Hallé, assisted by Madame Norman-Neruda, gave a chamber concert on Friday evening, the 14th inst., in the Queen's Rooms, a large and most appreciative audience being present. The programme opened with Beethoven's Grand Sonata for pianoforte (op. 81); and was followed by Spohr's Dramatic Concerto, for violin; Chopin's Pianoforte Ballade in F (op. 38); Gavotte in A (Gluck-Brahms); Violin Romanza in F (Beethoven); and Paganini's Le Mouvement Perpetuel, in C (op. 100). The last of Brahms's violin sonatas was also included; and Mr. Hallé and Madame Neruda were heartily applauded for their fine performance. After the concert Mr. Hallé was entertained to supper by the Glasgow Society of Musicians at the Grand Hotel, Mr. Seligmann (president) being in the chair. After supper a little music brought the festivities to a harmonious conclusion.—The fifth concert given by the Directors of the Abstinents' Union took place in the City Hall on Saturday evening last. Madame Clara Samuelli being the attraction, the hall was comfortably well filled. Her soli were "Nymphs and Shepherds," (Purcell), "Ye Banks and Braes," "Rose Softly Blooming" (Spohr), and "My Lady's Bower" (Hope Temple). She was ably supported by Miss L. Roxburgh (contralto), Mr. J. G. Sneddon (contralto), Mr. James Gawthorp (tenor), Mr. W. H. Burdon (bass), and Mlle. Adelina Dinelli (violinist). Mr. F. W. Bridgman presided at the pianoforte.

LEEDS.—The first concert of the Leeds season took place in the Coliseum on Wednesday, October 19. The popular nature of the programme drew together a large audience, and we trust that the experience of this concert augurs future success, though to attain this, the lover of chamber music must regret that the change was necessary. This concert was a ballad concert; new ballads were performed, and we were reminded of a few old ones. Madame Patey sang Cowen's "A song from Heaven." The words belong to the goody-goody, sentimental class so much in vogue; the music of the earlier part of the song is worthy of Mr. Cowen's name, but the latter part is very ordinary and might have been written by any music publisher's hack. Madame Patey sang "The old timepiece," and we hope this is the last we shall hear of it. She included in her songs a genuine Scotch ballad, which was an irresistible success. Miss Mary Davies attained a great success in Macfarren's "The beating of my own heart." In the first part she sang a song of Handel's on some enigmatical words, which propounded the following question, "What's sweeter than the new-blown rose? or breezes from the new-mown clove?" Will any of your ingenious readers give us a solution of this? Mr. S. Tower received an encore for his singing of "Come into the garden, Maud." Mr. F. Bevan sang, "With ready scythe the Reaper stands." Would that Mr. Bevan had been more "ready" in the selection of his ballads, for his good voice deserved better material to work upon. Herz Poznanski played violin music of the astonishing class; his execution and harmonic playing are remarkable. Signor Mattei played some of his pianoforte music, and his waltz was much appreciated. The second concert, announced for October 26, promises a better programme.

FOREIGN.

NEW YORK.—Mr. Stanton has named a committee for the purpose of organising the Wagner Society. Among the forty-eight gentlemen selected are Messrs. H. E. Krehbiel, Agramonte, Dudley Buck, Walter

Damrosch, H. Marquand, and G. H. Wilson. A meeting was held at the Metropolitan Opera House, at which Mr. Walter Damrosch was elected temporary chairman, and Mr. Jackson secretary. A sub-committee of five members—Messrs. Stanton, Damrosch, Jackson, Krehbiel, Levey, and Flörsheim—was appointed to draw up a constitution and bye-laws.

Mr. Grau's French Opera Company have entered upon a very brilliant season with *Le Serment d'Amour* and other popular operettas. The ensemble is admirable.

Charles E. Locke, the proprietor of the National Opera, has now completed his plans for the approaching season. The orchestra and in fact the entire musical work of the company are in the hands of Gustav Hinrichs, William Hock will have the charge of the stage productions, Alfred Goochoux is retained as the costumer, and Mr. Dombrach remains as the master machinist. Mr. Cammerano has charge of the ballet. Mr. Locke's representative, Cholmeley Jones, brings out for the first time the full arrangements for the season. The following is a list of the artists engaged:—Soprani, Madame Fursch-Madi, Bertha Pierson, Amanda Fabris, Sophia Jaukman, and Emma Juch; contraltos, Clara Poole and Agnes Peffing; tenors, Eloi Sylva, Barton McGuckin, Charles Bassett, and Frederick Urban; baritones, William Ludwig, Andrew Black, and Alonzo Stoddard; basses, Frank Vetta and William Merren. The repertoire consists of *Nero*, *The Queen of Sheba*, *Faust*, *Lohengrin*, *The Flying Dutchman*, and possibly other Wagner works, *The Freyschütz*, *Aida*, *Huguenots*, and *The Prophet*. Messrs. Schoeffler, Maeder, Hawley, Halley, and Mohn are the principal scenic artists. The scenery and stage appointments for *Nero*, *Faust*, &c., will be similar to those last season. Mr. Locke has secured for a number of years the exclusive right to the English production of *Nero* and *Queen of Sheba*, and also of *Lohengrin* and *The Flying Dutchman*. The orchestra is now in rehearsal. Mr. Cheshire, the English harpist, will be especially brought over for the harp work in the Wagner operas. The chorus will practically be the same as before heard in the American opera performances. The ballet will number forty dancers, the first dancers being Miles, Franchi, Campelletti, Riva, and Salvagno. The season will open on November 7 at Philadelphia, and the following cities will afterwards be visited: Baltimore, Washington, Pittsburg, Cincinnati, St. Louis, Kansas City, Omaha, Minneapolis, St. Joseph, St. Paul, Chicago, Detroit, Toronto, Montreal, Boston, Providence, New Haven, Worcester, New York, Brooklyn, Richmond, Memphis, Nashville, and Louisville. The New York season will take place in February.

We have much pleasure in giving a sketch of the general arrangements for the International Exhibition of Music at Bologna, to be held from May 1, 1888, till the end of October the same year. Verdi is honorary president, Boito the president of the musical council, and Signor Codronchi the president of the executive committee. The Exhibition will be divided into six classes. Class I. Modern Instruments of all kinds under their respective sections; also portions of instruments (strings, keys, mouthpieces, etc., etc.); and all sorts of material for the orchestra, stands, desks, seats, metronomes, and other mechanical adjuncts to orchestral "property," and experimental devices for the improvement of instruments. Class II. Ancient Instruments: samples of old instruments in whole or in part, in illustration of a branch of musical history; and special collections. Class III. Modern Publications, 1755–1888: music, and works on music, and exhibits of different methods of musical publication. Class IV. Old and rare editions of music and works upon music, and special collections. Class V. Musical history and bibliography, catalogued chronologically and by subject matter; and any objects (relics, memorials) connected with music. Class VI. Acoustics. Persons desiring further details should apply to the Executive Committee, Bologna, Italy.

GEORGETOWN, BRITISH GUIANA.—The Jubilee of Her Majesty Queen Victoria was celebrated on Sept. 20 and 21st, at Georgetown and in other parts of the colony, with the utmost goodwill and enthusiasm. The Jubilee Service in the Cathedral attracted a large crowd of the *élite* of the colonists, which completely filled the large building. We quote a description of the proceedings from the *Demerara Daily Chronicle* of Sept. 30:—"About a quarter of an hour after the arrival of His Excellency the Governor (Sir Henry Turner Irving, K.C.M.G.), the united choirs of St. Philip's, the Cathedral, and Christ Church, under the leadership of the Rev. W. G. G. Austin, proceeded up the aisle, when they were joined by the Lord Bishop of Guiana and ten other Anglican ministers. The processional hymn was then sung, during which the priests and white-robed choristers took their station within the chancel. A portion of the ordinary morning service having been repeated, the audience, which thronged the edifice, mingled their voices in the grand Te Deum Laudamus to the glory of God and in honour to their Sovereign Queen Victoria. Some responses then followed, and then the prayers which had been specially appointed for the occasion were read by Canon Castell. The 20th Psalm was then sung, after which the Rev. T. J. Moulder read the Lesson from 1 Peter ii. 6-18. A hymn then followed, and some more special prayers for the Queen were read by Canon Castell, after which His Lordship the Bishop, with uplifted hands and with evident emotion, pronounced the

blessing. The whole congregation then rose and joined heartily in singing the National Anthem, the second verse of which was as under:—

"God hear our nation's prayer,
Safe in thy loving care,
Guard thou our Queen;
Ruler of earth and sea,
Through all eternity,
In our blest Jubilee,
Keep thou our Queen."

The interesting and memorable service was then closed."

Sciarollà, a new opera by Maestro Emilio Manheimer, met with only partial success at the Theatre Dal Verme, at Milan. A new opera, *Il Conte di Gleichen*, by Auteri-Manzochi, is in preparation on the same stage; likewise another new opera, *L'agente Secreto*, by Maestro Frangini, at the Theatre Alfieri, at Florence.

Madame Melba (Madame Armstrong), an Australian singer, made her first appearance on an European platform on the 12th, at the Brussels Théâtre de la Monnaie, in *Rigoletto*. Her voice and her style were so remarkable as to elicit an extraordinary amount of enthusiasm from the audience.

Mademoiselle Clotilde Kleeberg is about to undertake a concert tour in Germany, beginning with Berlin and Frankfort-on-the-Maine.

The German Felix Mendelssohn-Bartholdy Government grant has been awarded to Geraldine Morgan (of the Berlin Academical High School of Music) for executive proficiency. That for composition has been withheld this year.

A new Tragic Symphony by the Danish composer, Asger Hamerik, was produced at Meyder's Orchestral Concert, on the 10th inst., at Berlin. The themes are said to be often powerful, and their treatment effective.

Richard Strauss's Symphony in F minor was played at a recent Leipsic Gewandhaus Concert, the composer conducting, and made a fairly good impression. The music was thought to lack spontaneity.

The Leipsic *Tonkünstler* have decided to dissolve their society, founded in 1880, and they intend to distribute the balance of their capital, something under £50, amongst certain charitable institutions and the Mendelssohn and Wagner memorials.

The first performance at Munich of Zöllner's music-drama *Faust* has been fixed for the 18th inst., with Herr Gura in the title-*rôle*.

Philip Scharwenka has completed the composition of an opera in four acts entitled *Roland*.

Abert's *Ekkehard* has been revived at the Stuttgart Opera under the direction of the composer.

M. Saint-Saëns has wisely determined to give the title *Ascanio* to his opera on the subject of Benvenuto Cellini, having regard to Berlioz's work. *Ascanio* will be produced in 1888 at the Opéra.

Massenet's opera *Le Cid*, which has been produced for the first time in German at Frankfort-on-the-Main, included Frau Lucca (Ximene) and Herr Winkelmann (Rodrigo) in the cast. The music is said to present much that is interesting, and not a little that is trivial and reminiscent of other works, notably Halévy's *Juive* (Massenet has indeed been surnamed "the modern Halévy"), but on the whole the work is described as effective, more especially in the *ensemble* pieces and *finales*, the orchestral scoring being, as may be expected, most skilful throughout. The palm seems, however, due to the ballet, as usual in modern French opera. The composer, who was present at the *première* at Frankfort, and who was presented with a laurel-wreath ornamented with the French colours (*avis aux anti-teutons* in France!) expressed himself highly gratified with the performance under Dessoff's masterly conductorship.

VIENNA.—Herr Eusebius Mandyczewski has succeeded the late C. F. Pohl as Librarian of the Gesellschaft der Musikfreunde. The new librarian has distinguished himself as a writer on musical subjects, and as editor of the collected works of Schubert.—The eminently musical character of the Austrian capital finds likewise expression in a succession of new operettas of more or less merit, the exceedingly clever *Rikiki*, by Joseph Hellmesberger, having been followed by the scarcely less sparkling *Der Doppelgänger*, by Alfred Zamara, given at the Theater an der Wien. The excellent representation was received with great favour, considerable distinction being won by Fräulein Collin, Herr Streitmänn, and Master Indra, who has been specially engaged from Tepliz. From the first-named opera, which proved a "trump card" at the Carl Theatre, the "Rikiki" March, "Nelly Walzer," and two *pot-pourris* have been published by Gustav Lewy.—A new Orchestral Suite No. 1, by Moszkowski, will receive a first hearing at the Gesellschaft der Musikfreunde, conducted by Hans Richter.—Edmund Kretschmer's opera, *Die Folkunger*, has been produced at Linz with complete success.—The ballet, "Fantasca," which made a hit in 1871, has been revived at the Imperial Opera, the happy mixture of the comic and fantastic element combined with a magnificent *mise en scène* and Hertel's characteristic music, far above the

common, proving again most attractive.—Concerts will be given by the famous violinist, Sarasate, very shortly, and by the celebrated composer and pianist, Saint-Saëns, in January next.—Fräulein Bianca Bianchi created a sensation by her brilliant *bravura* singing in *Mignon* and *La Sonnambula*, at Budapest. Fräulein Bianchi's accent in Hungarian is pronounced first-rate by the competent Nationalists, and it would not be surprising to see her soon appear as Fräulein "Bianky" on the playbills.—Messrs. Wetzler have published Franz Gernerth's chorus, with baritone solo, "In stiller nacht," which had met with exceptional favour at the concert of the Männergesang-Verein; likewise the highly-successful "Sängerständchen."—Weber's posthumous comic opera, *Die drei Pintos*, having been completed by the Viennese musician, Herr Mahler, will be shortly produced for the first time at Leipzig, under Herr Mahler's conductorship.—The first volume of a complete edition of Johann Strauss, Senior's, "Walzer," revised by Johann Strauss, Junior, has appeared at Weinberger and Hofbauer's.—The famous quartet-cycle of Joseph Hellmesberger and Sons will have the co-operation of Johannes Brahms, Camille Saint-Saëns, Sophie Menter, M. Rosenthal, Xaver Scharwenka, and Ed. Schütt; indeed a constellation of artists which might "make the mouth water" of a progressist *habitué* of the "Monday Popular" and similar London concerts.—Fräulein Teleky, Austrian vocalist, met with decided success as Isabella, in *Robert*.

The temporary manager of the Paris Opéra Comique has been chosen in the person of M. Jules Barbier. The opening of the season took place in the Théâtre des Nations last Saturday with Gounod's *Roméo et Juliette*. The composer was present amongst the brilliant audience which had assembled to welcome the popular Opéra Comique back to the boards, after the trying experiences it has passed through. The principal parts were taken last Saturday by Mesdames Isaac and Degrandi, MM. Talazac, Fugère, Mouliérat, Fournets Bouvet, and Collin.—The 500th representation of Gounod's *Faust*, at the Opéra, on the 4th prox., being the composer's nameday, will be conducted by himself. The poetical ovation, written by Jules Barbier, will be partly recited by Sarah Bernhardt, partly sung by eight female voices to the music taken from the Finale to the first act of Gounod's *Sappho*.—At the Folies-Dramatiques M. Planquette's *Surcouf* has obtained some success, owing more to the talent of the actors, who bring the house down with their comic business, and to the superb mounting, than to the merits of the plot or of the music. The principal parts are Surcouf, a famous seaman of St. Malo; his *fiancée*, Yvonne; her English stepmother, Mistress Arabella; Kerbinou, her husband; Thompson, her brother; and Major Macfarlane, her uncle, who is Governor of the port of Brompton. The plot is complicated, but provides, in the English scenes especially, many opportunities for broadly farcical situations. Of course the English personages are utterly ridiculous.—M. Pugno's *Sosie*, at the Bouffes-Parisiens, is not worthy of the composer's talent.

Louis Viardot, in his history of the *Don Giovanni* score, says that Mozart's widow sold the greater part of the MS. left by the immortal composer to J. A. André, of Offenbach, a musician who there established the first printing-press for music. André carefully preserved the 250 original MSS. during his lifetime, and after his death they were divided between his three children. *Don Giovanni* fell to a daughter who was married to a Herr Streicher. The score was offered successively by the Streichers to the Vienna Imperial Library, to the Berlin Royal Library, and to the British Museum. From each of these institutions came the same answer, acknowledging the authenticity of the manuscript and regretting that want of funds was an obstacle to their securing any more than small specimens of autographs of celebrities. Madame Viardot then purchased the manuscript—which is to be exhibited on the 29th in the library of the Paris Opéra. The new *Don Giovanni* pianoforte score, published by Heugel, Paris, has been edited on the lines of the original score, the numbers following each other in the way intended by Mozart himself, his expression marks carefully reproduced, and the recitatives retained exactly as he wrote them. The original text by Da Ponte, and the translation by Duprez into French are appended.

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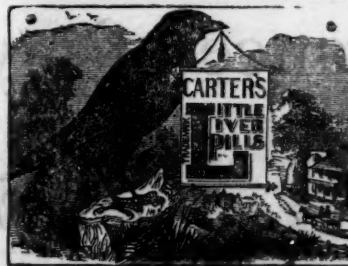
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